

THE LEGEND OF SLEEPY HOLLOW

By WASHINGTON IRVING

ENGLISH CLASSICS
IN GREGG SHORTHAND



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THE LEGEND OF SLEEPY HOLLOW

By

WASHINGTON IRVING

REVISED

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HARRIET M. JOHNSON

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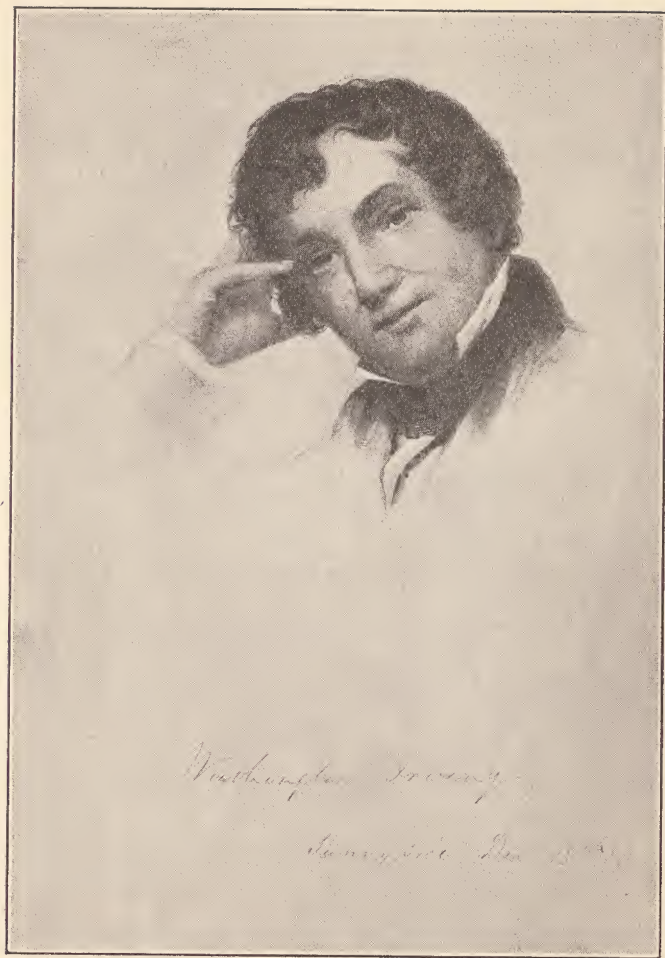
CHICAGO

BOSTON

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LONDON

R. N. Tarkington



Washington Irving

January 1st 1841

WASHINGTON IRVING

[1783-1859]

An Introduction by WILLIAM J. PELO

WASHINGTON IRVING was born in New York City, April 3, 1783, the youngest of eleven children. On his father's side he was of Scotch descent, the founder of the family, William De Irwyn, having been armor-bearer of Robert the Bruce. He was named after the Father of his Country, who, when he came to New York as the first President of the Republic, is said to have given the young boy his blessing. As a boy Irving was vivacious and given to innocent mischief which often caused his mother much anxiety.

Irving's education was received from various private tutors and his school career closed when he was sixteen years of age. At that time he entered the law-office of Josiah Hoffman, whose family had much influence on Irving's future career. While in the law-office he spent much of his time in reading literature, such as *Robinson Crusoe* and *Sinbad*, and books of voyages and travel.

Irving's health was always delicate and had much to do with his abandonment of the law and his devotion to travel. In 1798 he made his first visit to Sleepy Hollow, a region which afterwards was to become the enchanted scene of many of his writings. In 1804 he made his first trip to Europe, where he spent two years in travel in the company of English celebrities.

His first literary publication was a series of letters in his brother's paper, *The Morning Chronicle*. They con-

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sisted largely of Satires on the current drama and seemed to foreshadow his innate humor, simplicity, and tenderness of nature.

Upon his return to America with his brother William and John Paulding, he founded the magazine *Salmagundi*, modeled after the English *Spectator*. This magazine lasted through twenty numbers, when Irving gave up the literary ventures and became interested in local politics. In 1809 he published the *Knickerbocker History of New York*, which immediately became popular as a masterpiece of humor. Its publication followed a very clever stroke of advertising. (One Diedrich Knickerbocker was said to have disappeared leaving an unpaid board bill. Among his effects was found a manuscript entitled *A History of New York*. The advertisement gave him a new description of Knickerbocker and ended with the statement that his manuscript would be published unless he returned within a stated time.)

This clever piece of advertising gave a new impetus to the reading of Irving's writings. Shortly afterwards *Rip Van Winkle* and *The Legend of Sleepy Hollow* were produced as part of *The Sketch Book*. The principal short stories contained in *The Sketch Book*, in addition to the two mentioned above, were *The Spectre Bridegroom* and *Philip of Pokanoket*. Nathaniel P. Willis, an American journalist and poet of that period, gives us this tale of how Irving came to write *The Legend*:

"Walking with his brother one dull, foggy Sunday over Westminster Bridge, he got to telling the old Dutch

stories which he had heard at Tarrytown in his youth, when the thought suddenly struck him, 'I have it! I'll go home and make memoranda of these for a book!' and the next day in the dulllest and darkest of London fogs he sat in his little room and wrote out *Sleepy Hollow* by the light of a candle."

The scene of *The Legend of Sleepy Hollow* is laid in Tarrytown, New York, at the end of the eighteenth century. The principal characters are Ichabod Crane, a school teacher, Katrina Van Tassel, Brom Bones and his gang, the Van Tassels, the Van Rippers, and the Van Houtons.

Irving's whole life was bound with the legends and historical allusions that centered about Tarrytown. In the second paragraph of *Sleepy Hollow* he says: "If ever I should wish for a retreat whither I might steal from the world and its distractions, and dream quietly away the remnant of a troubled life, I know of none more promising than this little valley." Irving gratified his wish by buying, later in life, the cottage of the Van Tassels, remodeled it, and gave it the name of *Sunnyside*.

There is no more charming story for boys and girls than *The Legend of Sleepy Hollow*. It was published in this country in 1820. In it he shows us that he wrote to amuse, to entertain, rather than to pass muster with the critics. His stories in the *Sketch Book* show the influence of the writings of Joseph Addison, but at the same time they reveal to us a literary charm that was distinctly Irving's.

Fond of the country, he wrote with sympathy on rural subjects. Romantic in temperament, Irving allowed this

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trait to permeate his work in a quaint and mysterious way. He often resorted to satire; his works abound in playful jest, but always of an amiable type. His style is clear and remarkably pure, and shows unusual delicacies of his moral sense. He never resorted to coarse and vulgar phraseology.

Reading English classics in shorthand will fix the facts of the story in the student's mind as no other form of recitation can do. Shorthand is especially valuable to the student of literature. Because shorthand is not as familiar to him as the printed page, it compels him to closer concentration on his reading and requires of him a keen analysis of the shorthand characters for each word or phrase. The student must exercise his imagination in the construction of the characters to be used to represent the printed word. He gets a training in the details of language that longhand does not allow. Shorthand does not attempt to teach spelling, punctuation, capitals, etc. Longhand shows these as definite characters and they are an aid to the student in understanding the context. In shorthand the student has simply the abbreviated forms of words, so that his reading from the shorthand cultivates his language sense more keenly than is the case in reading the printed page. The transcription of shorthand exercises his knowledge of spelling, punctuation, capitalization, arrangement of subject matter, sentence structure, and vocabulary derived from the best sources; and at the same time the repetition of the story itself fixes it in his mind. Dictation compels the student to employ speed in making decisions. This book is designed to fill these purposes.

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R. H. Tarkington

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The first of the
 things which I
 saw when I
 stepped out of the
 carriage was a
 large, old, weathered
 house, with a
 porch that looked
 like it had been
 there for a long
 time. The house
 was built of
 brick, and the
 windows were
 small and square.
 The porch was
 made of wood, and
 the steps were
 worn and uneven.
 The house was
 surrounded by a
 fence, and the
 yard was overgrown
 with weeds and
 grass. The house
 looked like it had
 been there for a
 long time, and I
 felt a little nervous
 as I stepped out
 of the carriage.

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R. N. Tankington

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[illegible]

The horse was so tame
 that it would follow its
 owner to the very door of
 the house. It was so
 gentle and so good
 that it was a great
 help to the owner. It
 was so tame that it
 would follow its owner
 to the very door of the
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 and so good that it was
 a great help to the owner.
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 would follow its owner
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 a great help to the owner.
 It was so tame that it
 would follow its owner
 to the very door of the
 house. It was so gentle
 and so good that it was
 a great help to the owner.

The first of the three
 was a young man of
 about twenty years of
 age, tall, slender,
 and of a fine, open
 countenance. He was
 dressed in a simple
 suit of brown cloth,
 and wore a cap of
 the same material.
 He was armed with
 a long, straight
 sword, and a pair
 of pistols. He was
 mounted on a white
 horse, and was
 riding at a gallop.
 He was followed by
 a man on foot, who
 carried a bundle of
 sticks over his shoulder.
 The third of the three
 was a woman of
 about thirty years of
 age, tall, slender,
 and of a fine, open
 countenance. She was
 dressed in a simple
 suit of brown cloth,
 and wore a cap of
 the same material.
 She was armed with
 a long, straight
 sword, and a pair
 of pistols. She was
 mounted on a white
 horse, and was
 riding at a gallop.
 She was followed by
 a man on foot, who
 carried a bundle of
 sticks over his shoulder.

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[illegible]

[illegible]

[The page contains approximately 18 lines of handwritten cursive script, which appears to be a form of shorthand or a very fast writing style. The ink is dark brown on aged paper.]

R. H. Tarkington

1. The first of these is the
 fact that the system is not
 self-sufficient. It is not
 possible to produce all the
 goods and services needed
 for the system to function
 properly. This is because the
 system is not able to produce
 all the goods and services
 needed for the system to
 function properly. This is
 because the system is not
 able to produce all the goods
 and services needed for the
 system to function properly.

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